



9.30



10.2



10.9

san francisco cinematheque

september-december 2005

IN PERSON

Mauricio Ancalmo
Scott Arford
Kenneth Atchley
Graham Connah
EPIC[abridged]
Harrell Fletcher
Lynn Marie Kirby
Peter Kubelka
LTTR
Jeanne Liotta
Alex MacKenzie
Cynthia Madansky
Caroline Martel
Megan Michalak
Owen O'Toole
Jenn Reeves
John Reily
Britta Sjogren
and many more



12.4

Photo Credits:
 9.30 MacKenzie, *Parallax*
 10.2 Sjogren, *In This Short Life*
 10.9 Soudani, *War Without Images*
 10.23 Kubelka, *Poetry and Truth*
 (courtesy of Austrian Filmmuseum/ Stills Collection)
 12.4 Carpenter, *Working Portraits*



10.23

www.sfcimatheque.org

san francisco cinematheque september-december 2005

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- For automatic electronic updates, email sf_cinetheque-subscribe@yahoogroups.com

JOIN CINEMATHEQUE

Cinematheque depends on the support of its members. Memberships start as low as \$35, and benefits include discounted or free admissions to all shows, discounted or free publications, access to our growing Resource Center, Tee-shirts, DVDs, and more. Please see our web site or pick up our membership brochure at a screening.

SPONSOR A SCREENING

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BEHIND THE SCREENS

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SAN FRANCISCO

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SPECIAL TIMES AND ADMISSION: \$7 ONE SHOW, \$12 BOTH

Sunday, September 25 at 7 pm and 8:30 pm, YBCA

Presented in Association with MadCat Women's Film Festival. See www.madcatfilmfestival.org

MadCat Double Feature: Caroline Martel, Jenn Reeves

7 pm: *The Phantom of the Operator*, Caroline Martel In Person

8:30 pm: *The Time We Killed*, Jenn Reeves In Person

Cinematheque co-presents a double-feature with MadCat this year! At 7 pm, Martel screens her witty hour-long love affair with telephone operators, *The Phantom of the Operator*. Using archival footage from 1903 on to trace the evolution of this oft-filmed profession, this delightfully inventive labor history reveals a story of female workers rarely credited for their role in the development of global communications. At 8:30, Reeves presents *The Time We Killed*, her debut feature exploring the inner life of a writer unable to leave her NY apartment on the brink of the US invasion of Iraq. Robyn (played by poet Lisa Jarnot) confronts her growing agoraphobia in this beautifully shot and emotionally compelling portrait of contemporary alienation. (Ariella Ben-Dov)

PROMISCUOUS CINEMA, PROGRAM 5, SPECIAL TIME AND PLACE

Friday, September 30 at 8 pm, NINTH ST.

Presented in Association with Film Arts Foundation

One Day This May No Longer Exist

Mauricio Ancalmo, Jeanne Liotta, and Alex MacKenzie In Person

Three artists investigate the cinematic apparatus through the media of performance and installation, voicing nostalgia, intimating impermanence. Mauricio Ancalmo's sculptural work introduces the 16mm projector to a collection of similarly cast-off devices—sewing machine, phonograph, word processor—detouring the 16mm strip's serpentine route through unimagined paths and surprise encounters. On display will be his charmingly monstrous room-sized works *Autonomous*, 1871©; and *Opposites Attract OST*. Alex MacKenzie, with twin analytics, will present his lush and melancholic *Parallax*, a long-form live sound/pix mix using archival industrial footage to weave a complex dream collage on change, impermanence and the demands of each present moment. Also: a rare West Coast autumnal unveiling of Jeanne Liotta's live *Summer Solstice*. (Steve Polta)

Sunday, October 2 at 7:30 pm, YBCA

Presented in Association with Film Arts Foundation

Britta Sjogren's *In This Short Life*

Britta Sjogren In Person

Local filmmaker Britta Sjogren's s new feature is a deftly structured experiment in personal narrative that gracefully, almost surreptitiously, rides between fiction and documentary. Focusing on four intertwined lives—an elderly woman ambivalently embarking on an affair, a mentally unstable man facing eviction, a frustrated actor waiting for his breakthrough, and a young woman juggling personal and professional aspirations—the film portrays the small and large struggles of daily life and economic survival with enormous compassion. With all the actors playing, more or less, themselves, it also has a bitter edge. The haunting soundtrack is by Mark Eitzel and American Music Club, with original compositions by Marc Capelle and Monte Vallier. (Irina Leimbacher)

Sunday, October 9 at 7:30 pm, YBCA

Presented in Association with the Consulate General of Switzerland in San Francisco; SF Camerawork; and Arab Film Festival. AFF runs Sept 13-Oct 2. See www.aff.org

War Without Images: Algeria, I Know That You Know

Algeria in the 1990s was all but abandoned by the international media, while political corruption, religious fundamentalism, and violence almost destroyed the country. In *War Without Images* filmmaker Mohammed Soudani returns to his homeland, accompanied by Swiss photographer Michael von Graffenried who had documented the strife in the early '90s. Together they seek the photographer's subjects, engaging with people from all walks of life—traumatized survivors, an activist who criticizes the photographer for focusing on veiled victims, a religious fundamentalist who condemns photography itself. Questioning the uses of documentary images, but allowing audiences to decide for themselves, the film also presents a unique portrait of contemporary Algeria. (Irina Leimbacher)

SPECIAL NIGHT, TWO PROGRAMS

Friday, October 14 at 7:30 pm, and Sunday, October 16 at 7:30 pm, YBCA

A LUX Project in Association with Österreichisches Filmmuseum, Vienna. Curated by Mark Webber

Reverence: The Films of Owen Land

Owen Land (formerly known as George Landow) was one of the most original and celebrated American filmmakers of the 1960s and 1970s. His works from this period fused an intellectual sense of reason with an irreverent wit. While his early works anticipated Structural Film, in later work he turned his attention to the spectator in a series of "literal" films questioning the illusory nature of cinema through word play and optical ambiguity, frequently parodying experimental film itself, mimicking his contemporaries and mocking the solemn approach of theorists and scholars. The 135-page book *Two Films by Owen Land*, published by LUX, will be available at these screenings. (Mark Webber)

Friday, October 14 at 7:30 pm, YBCA

Reverence: Program 1

Remedial Reading Comprehension; *Fleming Faloony*; *Film in Which There Appear Edge Lettering, Sprocket Holes, Dirt Particles, Etc.*; *Bardo Follies*; *What's Wrong With This Picture?* 1 and 2; *Institutional Quality*; and *On the Marriage Broker Joke...*

Sunday, October 16 at 7:30 pm, YBCA

Reverence: Program 2

The Film that Rises to the Surface of Clarified Butter; *Diploteratology*; "No Sir, Orison!"; *Wide Angle Saxon*; *Thank You Jesus for the Eternal Present*; *A Film of Their 1973 Spring Tour Commissioned by Christian World Liberation Front of Berkeley, California*; and *New Improved Institutional Quality*. . . . Join us tonight for a special in-progress preview of Land's Bay Area production *Undesirables!*

PROMISCUOUS CINEMA, PROGRAM 6, FREE ADMISSION!

SPECIAL TIMES: PLAYSPACE GALLERY RECEPTION AT 5, SCREENING AT 7:30

Wednesday, October 19 at 5:30 and 7:30 pm, CCA

Presented in Association with California College of the Arts, PlaySpace Gallery, and California College of the Arts Alumni Association

Evidence Is Everywhere [between gallery and cinema space]

Guest Curator Tanya Zimbardo and Artists In Person

This rare conjunction of film screening and gallery exhibition is the fruit of our collaboration with California College of the Arts. **Evidence Is Everywhere** is both an exhibition at CCA's PlaySpace Gallery (from Oct 8-20, located at CCA's San Francisco campus, 2nd floor) and an evening of screened shorts featuring recent work by artists who trained in CCA's film/video/media arts program. Playing upon different ideas of "evidence," from records of personal or public events to bodily scars, diaries, and the very material of film, photographs, or television, the artists engage diverse media, exhibition formats and approaches to temporality. Gallery artists: Tommy Becker, Rick Danielson, Anthony Discenza, Hannah Henry, Alex Killough, Dana Plays, Mary Tsiongas. Screening artists: Hailey Ashcraft, Morgan Barnard, Elizabeth Block, Harrell Fletcher, Sean Horchy, Alex Killough, Virginia Kleker, Katherin McInnis, Laura Plotkin, Julia Shirar, Kim Wood, and live performance by Alfonso Alvarez and Steve Dye. (Tanya Zimbardo)

Sunday, October 23 at 7:30 pm, YBCA

Presented in Association with Pacific Film Archive and Yerba Buena Center for the Arts
PFA screens Programs 1 and 2 on October 18 and 20 at 7:30 pm. See www.bampfa.berkeley.edu

Peter Kubelka's Metaphoric Films with Poetry and Truth

Peter Kubelka: Films and Lectures, Program 3. Peter Kubelka In Person

Known not only for his cinematic oeuvre, but also for his brilliant lectures on cooking, his fervent advocacy of experimental film, and his seminal role in founding the Austrian Film Museum and Anthology Film Archives, Peter Kubelka returns to the Bay Area for three lecture/screenings co-presented with Pacific Film Archive and Yerba Buena Center for the Arts. "Metaphoric Films" features visually lush and aurally complex gems: his earliest, the lyrical *Mosaik Im Vertrauen*; the ever-timely de- and re-construction of tourism's tyranny, *Unser Afrikareise*; *Pause*; and finally, his first film in twenty-six years, an ethnography of and for our time made from the detritus of advertising, *Dichtung und Wahrheit* (Poetry and Truth). (Irina Leimbacher)

Sunday, November 6 at 7:30 pm, YBCA

Presented in Association with San Francisco Jewish Film Festival

Devotion: New Works by Cynthia Madansky

Cynthia Madansky In Person

Fresh from recent screenings at MoMA in New York, Rotterdam, and Berlin, Cynthia Madansky joins us with several new experimental and political works. *The PSA Project* (with Elle Flanders) is an ongoing series of short films that speak out against the American invasion of Iraq and the act of war. *Devotion*, a lyrical film set in Istanbul at the outbreak of the American invasion of Iraq, observes identity as performed in public and private rituals through the eyes of a love-bereaved subject. Filmed in Palestine, *Still Life* evokes an unsettling awareness of unfamiliar devastation in a place thought recognizable. All with award-winning soundtracks of Zeena Parkins. (Maia Cybelle Carpenter)

Wednesday, November 9 at 7:30 pm, CCA

How to Philosophize with a Flicker

Guest Curator Jeanne Liotta In Person

"What then is truth? A movable host of metaphors..."—Friedrich Nietzsche

Less of a "how-to" manual than a hall of mirrors, these works move beyond the True, the Beautiful, and the Good to pose their questions with a flicker, wrestling with the world of appearances and searching out subjective spaces rather than smashing them to smithereens. In Tony and Beverley Conrad's *Straight & Narrow*, visual perception is subjectivity. Peter Rose's video-poem-performance-lecture *Metologue*, takes on the simulacra by becoming inseparable from it. Stephanie Barber's *Dogs* employs sophistry and sock puppets in a hyper-reflexive enclosure play. Barbara Sternberg's *Like a Dream That Vanishes* interviews philosopher John Davis and plunges us into the fleeting, miraculous temporality of cinema itself. In Corinna Schnits' *Living a Beautiful Life*, simulation is all: no questions, only answers, and unreliable ones at that. Plus surprise works by Libby Hux, USCO, Liotta. (Jeanne Liotta)

PROMISCUOUS CINEMA, PROGRAM 7

Sunday, November 13 at 7:30 pm, YBCA

Crosscurrent Of Indelible Fragments

John Reily, Owen O'Toole, and EPIC[abridged] In Person

John Reily joins forces with EPIC[abridged] and Owen O'Toole to create an eclectic evening of Super-8, video, and live performance. Reily's films, such as *Intrepid Truculence*, *Never Stop Seething* and *Aristotle's Lantern*, blend whimsy and angst in animated single-frame spectacles. These dreamscapes frequently explore elements of decay, renewing our senses by destroying our sensibilities. EPIC[abridged] (Christian Bruno, Charles Kremenak, Steve Dye, Biagio Azzerelli, Eric Steinberg, Arturo Cesares), formed to musically re-interpret 'digest' versions of B and art house classics, will accompany some of Reily's work. **Nonet** (Reily, Kremenak, O'Toole) conclude the evening with a multiple Super-8 projection performance with live sound from dead tech media. (Irina Leimbacher)

PROMISCUOUS CINEMA, PROGRAM 8

Sunday, November 20 at 7:30 pm, YBCA

Kirby and Fletcher *Side by Side*

Lynn Marie Kirby and Harrell Fletcher In Person

Lynn Marie Kirby and Harrell Fletcher's collaborative *Side by Side* engages the live and the recorded, the literal and the abstract, the individual and the dyadic, as it explores the representational traces of an event, in this case a children's karate class. Using different media (16mm cameraless exposure, digital video) and varying degrees and forms of mediation, Kirby and Fletcher recorded the class simultaneously, to produce images set next to and in dialogue with each other and with the original event. Kirby's son James and his teacher Sensai Shanus participate in the piece not only on camera, but with a live performance-demonstration. Additional work by Kirby and Fletcher will be presented. (Irina Leimbacher)

PROMISCUOUS CINEMA, PROGRAM 9

Friday, December 2 at 7:30 pm, YBCA

Presented in Association with Frameline

LTTR [Lesbians to the Rescue]: Let the Tape Roll

Emily Roysdon, K8 Hardy, and Ulrike Müller In Person

The collectively-run artistic project and critical journal LTTR (K8 Hardy, Emily Roysdon, and Ginger Brooks Takahashi) presents herstorical tapes and recent pieces focused on artistic practice and performance. Linda Benglis' *Now* is a pioneering color video in which the artist uses layers of self images to challenge notions of agency, temporality and polymorphous autoeroticism. Ulrike Müller's *Mock Rock* mirrors the social experience of loneliness in the cultural conditionality of nature, and *New Report* by K8 Hardy and Wynne Greenwood (of Tracy + the Plastics), explores utopic and banal journalistic endeavors. Additional work by: Klara Liden, Maia Cybelle Carpenter, G.B. Jones, Fareshteh Toosi, Carola Dertnig, Pauline Boudry, and AK Burns. (Maia Cybelle Carpenter)

PROMISCUOUS CINEMA, PROGRAM 10

Sunday, December 4 at 7:30 pm, YBCA

Presented in Association with Frameline

Post Future Retro: Performance Works by Women

Megan Michalak In Person

Are we Post-Feminism? Is the 1970s fight for gender equality ongoing? Are we moving into an era of Future Feminists, unfettered by constructions of gender? Paired with our LTTR screening, these recent pieces engage in dialogues of feminism through the varied approaches of practice and performance. Antonia Baehr's *Erika in Amerika* looks at the struggle to make a film as a foreigner in the US when one is perceived as a feminist performance artist. Ene Liis Semper's *Oasis* and Patty Chang's *Eels* mix endurance art with strong statements made visible through montage. *Nightshade* by Megan Michalak combines the practice of circus arts with an unsettling comment about the formation of identity. Additional works by Miranda July, Ximena Cueves, Rosa Barbara. (Maia Cybelle Carpenter)

PROMISCUOUS CINEMA, PROGRAM 11

Wednesday, December 7 at 7:30 pm, CCA

Presented in Association with Hugo Ball Room Productions

Overdoing the Movies: A Big Band Covers the Standards

Ted Brinkley and Musicians In Person

Ted Brinkley shoehorns his large ensemble into Cinematheque's screening space for an evening of celebrating and subverting movies made in San Francisco neighborhoods. With the original soundtracks muted, Brinkley's orchestra performs a reverse visual kino-karaoke, 'covering' a montage 'setlist' of 'standards' of cinema, with an accent on the history of filmed San Francisco. All scenes were shot in SF in the last 108 years, featuring behind- or on-camera contributions from Th. Edison, Lon Chaney, Joan Crawford, Bogey, Elsa Bannister, 'Scottie' Ferguson, Harry Callahan, Frank Bullitt, James Bond, Barbra Streisand and others. Five genres will be represented: the newsreel, the film noir, the foot-chase, the car-chase, and 'psychedelic.' (Konrad Steiner)

PROMISCUOUS CINEMA, PROGRAM 12

Sunday, December 11 at 7:30 pm, YBCA

Presented in Association with 23five Incorporated

The Drowned World: Live Text/Sound Works

Scott Arford and Kenneth Atchley In Person

Two sound artists converge, fusing projected video and poetic texts with immersive sound environments. Arford's *Song of the Station* weds a 1912 poem by Georgio de Chirico to time-lapse imagery of a San Francisco waterfront warehouse; witness to the passage of time, the Little Station's impassivity subverts surveillance's stare into a screaming accusation of the viewer's vulnerability. Developed from his compositional work with electro-acoustic fountains, Atchley's *de Quincy Levitation* is a submersion of language beneath rich sound fields: "guilt-ridden opium reveries compressed and magnified into a static stream of flattened space where reference and surface coexist impenetrably." Live vocals provided by Kattt Sammon and Dean Santomieri. Also: Josh Russell's *Wall Mounted Gas Heater Overheating and Shutting Down*. (Steve Polta)

Sunday, December 18 at 7:30 pm, YBCA

Presented in Association with the Judah L. Magnes Museum in Berkeley

Péter Forgács' *El Perro Negro: Stories of The Spanish Civil War*

Introduced by Film Scholar Bill Nichols

Forgács is known for his unique films (*Free Fall*, "Private Hungary" series) exploring the intersections of public and private history and memory through his astute and sensitive excavation of amateur home movies. This fall his five-screen multimedia installation *Danube Exodus* is on exhibit at the Judah L. Magnes Museum in Berkeley. In conjunction with that exhibit, we present his award-winning brand new *El Perro Negro: Stories of the Spanish Civil War*. Using the 1930s home movies of a Catalan industrialist and a Madrileño middle-class student, the film evokes the violent chaos and ideological confusion that is inherent to war and questions Manichean oversimplifications of good and evil. (Irina Leimbacher)

NINTH ST.

Ninth Street Independent Film Center

145 Ninth Street near Mission

www.ninthstreet.org

YBCA

Yerba Buena Center for the Arts

710 Mission Street at Third

415.978.2787

www.ybca.org

CCA

California College of the Arts

1111 Eighth Street at Irwin

415.703.9500

www.cca.edu

Tickets (unless otherwise noted)

\$8 General, \$5 Members, Students, Seniors, Disabled

For advanced tickets at YBCA call 415.978.ARTS

CCA students admitted free to CCA screenings



9.30

Ancalmo, 1871©



10.2

Sjogren, In This Short Life



10.9

Soudani, War Without Images



10.14

Land, Institutional Quality



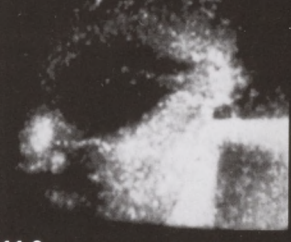
10.19

McInnis, Open



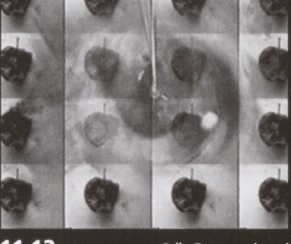
11.6

Madansky, Still Life



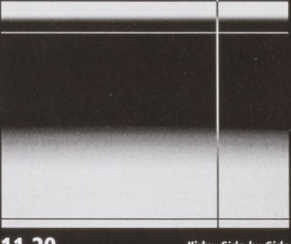
11.9

Sternberg, Like a Dream That Vanishes



11.13

Reily, Tormare sui passi



11.20

Kirby, Side by Side



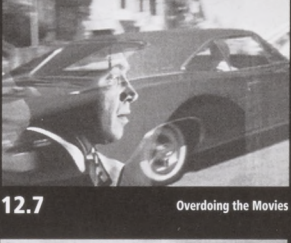
12.2

Greenwood/Hardy, New Report



12.4

Michalak, Nightshade



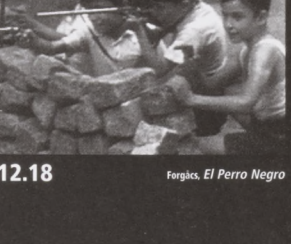
12.7

Overdoing the Movies



12.11

Arford, Song of the Station



12.18

Forgacs, El Perro Negro

SAN FRANCISCO

CINEMATHEQUE